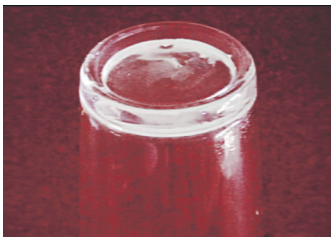


2026 /
August



Collective
Curatorial Statement

There is a trap in responding to the current moment. It can mean being reactive, chasing urgency, letting the news cycle saturate deeper into our lives. It often overpromises. We see this across the cultural sector, where institutions aspire to rise to the occasion, through a theme, a statement, a gesture of solidarity. The risk is a creeping normalization at work, where politics gets absorbed, aestheticized, and made safe through institutional containment. So often, dissent is managed by giving it a room, a time slot, a grant category. This is how demands get filed away after that current moment passes onto the next one, with no material change occurring. A carousel of crisis. belit sağ reminded us last year that “thank you for your solidarity,” is an absurd statement. These are words that institutions will never hear, and don’t deserve to hear.

We spent the past months thinking toward this year’s festival, carrying the resonance of last August’s edition—the feeling, tone, provocation of each artists’ work, mixing with the humidity, presence, sweat, and energy of every person who came to watch. Together, as artists, audiences, and programmers, we are not responding to the current moment as if it is something outside of us. Rather, we place ourselves inside of the current moment, with the understanding that we carry agency and responsibility as much as we carry grief and despair in shaping it together.

DIFFUSION is a spatial and temporal choreography. It starts from the open call—free to submit, open to durations and forms that fall under a vague and imperfect notion of non-fiction. That open call is circulated somewhat discreetly online, like an invitation into your home. You want to invite everyone, while knowing the tiny apartment you pay too much rent for has a fixed amount of space. That open call moves along, friends share it with friends. After we watched the 365 submissions, it felt like this passing along of the invitation continues to morph, constantly growing, bringing new names, approaches and voices into the mix. We learn so much watching these projects and are grateful to everyone who took the time to send them to us. The full roll call of submissions comes to bear on our understanding of what is urgent and cultivates the sense of a wider community of artists out there inhabiting this moment and acting within it.

DIFFUSION, as such, does not have a theme. It would be impossible to assign one, in advance

6	THURSDAY	1	Mouth to Memory
		9pm	401 Richmond St W Courtyard
7	FRIDAY	2	Films of Parrine Jaddo
		6.30pm	CineCycle 129 Spadina Ave
		3	Future Elegy
		9pm	401 Richmond St W Courtyard
8	SATURDAY	4	Frogs in the Frame
		1pm	Gallery 44 401 Richmond St W #120
		5	Lovely Butterfly
		9pm	401 Richmond St W Courtyard
9	SUNDAY	6	Domestic Distances
		6.30pm	CineCycle 129 Spadina Ave
		7	Recypher
		9pm	401 Richmond St W Courtyard

or in retrospect. Rather, it has these artists’ works. These pieces announced themselves, in one way or another, as resonant to the reality of early August 2026 in Tkaronto, under colonial rule and environmental devastation. To the live-streamed genocide of Palestinians, which continues with impunity. To the ongoing Israeli-American war on Iran, and to the terror and occupation wrought on Lebanon. To a world of rampant fascism, nationalism, racism, and the dispossession of Indigenous peoples and their land. To the violence inflicted on queer and trans bodies, on desire, on sex and on pleasure. Certain films had gravity that pulled them towards each other, in feeling, tone, shape. Others sought out friction, with the audience, and the works around them. It was our job to step far enough back to sense these interactions happening and to let multiple arrangements come together in alternating moments of porous opening and/or undeniable clarity. The intervals between the films create camaraderie and conflict, extending out to years past, and to the years ahead.

This year we are thrilled to present 33 artists across seven programs. We’ll have indoor screenings at CineCycle and Gallery 44, and outdoor screenings in the lush 401 Richmond courtyard at dusk every evening. Francisca Duran will host an all ages direct animation workshop. Local and international artists will be here in person to present their films: Lesley Loksi Chan, Dextra Darling, Nada El-Omari, Kalil Haddad, Timothy Yanick Hunter, Alex Lo, Sonya Mwambu, Evelyn Pakinewatik, Zelikha Zohra Shoja, and Sahar Te. We are honoured to have Parine Jaddo with us in person to present her incredible films from the late 1990s and early 2000s for the first time ever in Canada. We are grateful to Nadia Shihab for bringing Parine’s films to us.

DIFFUSION is free to attend. The artists are paid. All donations collected are forwarded to Toronto Indigenous Harm Reduction and No Arms in the Arts. The food is free. The refreshments are beside the food. We are funded by the project grants we receive, when we receive them. We scale the event accordingly. DIFFUSION is a party and it is a wake. If you are reading this, consider it an invitation to make this moment together.

— DIFFUSION 2026:
Faraz Anoushahpour, Scott Miller Berry,
Ryan Ferko, Almudena Escobar López



2026
AUGUST
6 – 9

diffusion

Programming Faraz Anoushahpour, Ryan Farko, Almudena Escobar López, Scott Miller Berry
Projectionist Alexi Mantis Technical Lead Ryan Shea
Operations Lead Siyao Guo Venue Lead V. Vallieres
Copy Editor Ami Xherro Design Bartosz Gawdzik

Special Thanks Emily Muir (Canada Council), Barbara Gilbert (Ontario Arts Council), Peter Kingstone (Toronto Arts Council), Dawn (401 Richmond), Sara, Tara, Edward, Lina (CFMDC), Sameen (Gallery 44), Lost Craft Brewing, venue team, artists, distributors and audiences

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Canada Council
Conseil des Arts
du Canada

ONARIO ARTS COUNCIL
CONSEIL DES ARTS DU CANADA
TORONTO ARTS COUNCIL
CONSEJO DE ARTES DE TORONTO

2026

reassemlage.ca

@reassemlagecollective

diffusion

DIFFUSION is re:assemblage collective's annual gathering of experimental non-fiction in Tkaronto, Canada, spread across a weekend of screenings, workshops, critical writing, and conversations every August. Itinerant by nature, it moves across galleries, cinemas, and courtyards, bringing together international and local artists to challenge assumptions about whose work gets shown, and how.

1 Mouth to Memory

67min

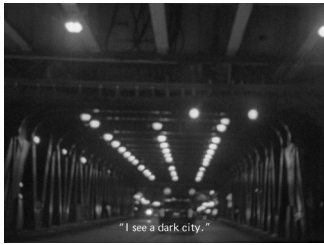
6 Thursday

9pm

401 Richmond St W
Courtyard

Speaking begins and ends in the body. A mouth opens, words form, images flicker, memories surface. *Mouth to Memory* brings together films that trace the movement between speech and remembrance, where testimony is carried through language, gesture, ghostly rituals, archives, and the moving image itself. Across these works, personal and collective histories unfold against the backdrop of a fictive curtain: a broken telephone that summons a seer, a love affair amidst a mass shooting, a mouth buried beneath a shower of noise.

Rather than offering definitive accounts, these films dwell in the necessary fictions where memory fragments and returns. Migration becomes an act of clairvoyance, historical records splinter across official and lived accounts, desire survives through images of death, and mourning reshapes the domestic into a site of political memory. The films in this program consider remembering as an unfinished act, shaped as much by what can be spoken as by what remains beyond speaking.



To Summon a Seer (Llamada vidente)

Alan Fernando Medina

2026 USA
8min 16mm to HD Video



My Secret Boyfriend Died in a Mass Shooting

Kalil Haddad

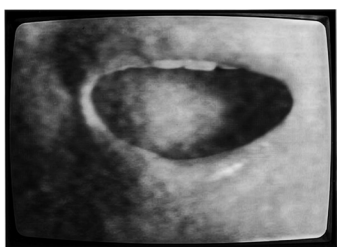
2025 Canada
6min HD Video



Nobody Ever Dies Here (Tidak Ada Yang Mati Di Sini)

Fachri Ghazali

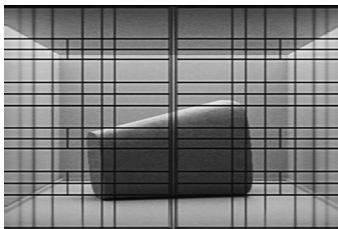
2025 Indonesia
17min HD Video



Mouth to Mouth

Theresa Hak Kyung Cha

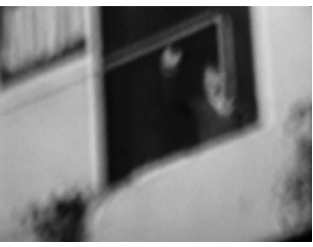
1975 USA
8min Video to HD Video



A Metamorphosis

Lin Htet Aung

2025 Myanmar
17min HD Video



Earth Fell Flat

Erika Suderberg

2002 USA
11min HD Video

2 Films of Parine Jaddo

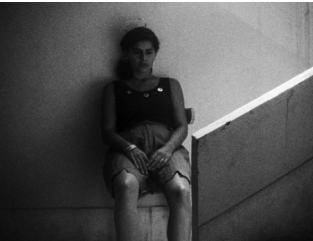
7 Friday

67min

6.30pm

CineCycle
129 Spadina Ave

It is the summer after the war. My mother plants. My sister reads. I cannot find my words. From this autofictional core begins Parine Jaddo's trilogy of *Atash* (Thirst), *Aisha* (Surviving), and *Teyh* (Astray). This program unfolds through hybridity, polyvocality, fragmentation and elliptical rhythms, guided by female voices and subjectivities, mapping an encounter with the west while simultaneously refusing its categorical distinctions. Shaped by her own migratory existence and influenced by anticolonial thought and collaborations with peers at Howard University in the mid-1990s, the films explore diasporic cultural dissonance, rupture, desire and *al-ghurba* — an Arabic word that has no equivalent in English, but that can best be described as a feeling of estrangement or separation. This screening marks the recent digital restoration of the 16mm and 35mm works, their first presentation to audiences in over two decades, and their first-ever screening in Canada.



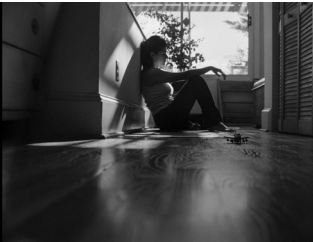
Atash (Thirst)

1995 USA / Lebanon / Morocco
14min 16mm to HD Video



Aisha (Surviving)

1999 USA / Lebanon / Iraq
32min 16mm to HD Video



Teyh (Astray)

2002 USA
21min 35mm to HD Video

3 Future Elegy

63min

9pm

401 Richmond St W
Courtyard

Across four works, lived presence entwines delicately with the looming absence of death. Rajee Samarasinghe silently steers us into a harrowing interview with a Tamil mother whose son disappeared during Sri Lanka's civil war. Siavash Naghshbandi quietly faces the darkness of Tehran under a bombing campaign, turning instead to the resilient slow time of his family's daily life. Lesley Loksi Chan, in a spectral collaboration with the late Lloyd Wong, bears witness to a body dying from AIDS while stoically addressing those on the other side of the camera. Lastly, Evelyn Pakinewatik pairs images of the traditional ceremonial grounds of Nipissing First Nation with her final

recorded conversation with Mi'kmaq elder Albert Ward who speaks in English before shifting, untranslated, to his mother tongue. *Future Elegy* meditates on the inheritance of words and images, tracing the difficulty of nurturing their meaning as they move across time.



A Flower Falling Back Into the Earth

Rajee Samarasinghe

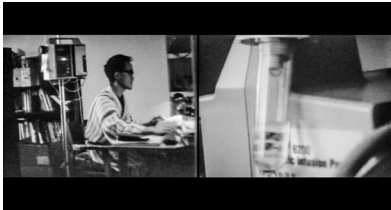
2026 Sri Lanka / USA
8min 16mm to HD Video



Archive of Collateral Lives

Siavash Naghshbandi

2025 Iran
16min SD Video to HD Video



Lloyd Wong, Unfinished

Lesley Loksi Chan

2025 Canada
29min SD video to HD Video



On and On and On

Evelyn Pakinewatik

2024 Nipissing First Nation
10min 16mm to HD Video

4 Frogs in the Frame

7 Saturday

1 pm Workshop
2 pm Screening

Gallery 44
401 Richmond St W #120

This program brings together films where forests become musical landscapes, butterfly wings become moving paintings, and everyday moments reveal new patterns and possibilities. Through animation, collage, drawing, and playful experimentation, these works invite us to look closely at the world around us and to discover unexpected stories hidden in small things. The afternoon begins with *Cinema of Wonders*, a workshop where children and families create their own tiny artworks and see them transformed into moving images during a special final projection.

Cinema of Wonders

- Drop-in workshop Approximately 1 hour
- All materials provided No experience necessary
- Suitable for all ages/ Children under 7 may require adult support

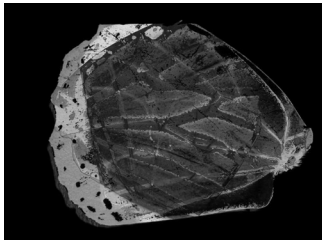
Come collage your own tiny artworks onto real 35mm slides and 16mm film! Then watch them come to life, projected live as part of our kids' program. No drawing skills required, just imagination. Make one masterpiece or twenty! A creative activity led by artist and filmmaker Francisca Duran, where children and families can explore the joy of making and experiencing cinema together.



Animals Moving to the Sound of Drums

Jonathan Schwartz

2013 USA
7min 16mm



Fairy Colectivo Los Ingrávidos

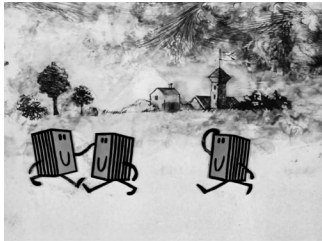
2026 Mexico
5min HD Video



Squint your eyes to get a better picture (目不暇給)

Jonathan Kan

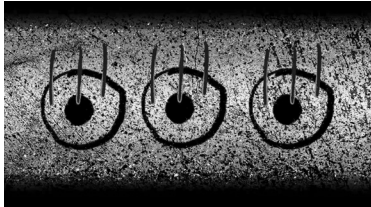
2025 Hong Kong
4min HD Video



Balablok

Břetislav Pojar

1972 USA
7min 35mm to HD Video



Composing Motion

Hallie Bahn

2025 USA
6min HD Video



Neighbours (Voisins)

Norman McLaren

1952 Canada
8min 35mm to HD Video



Welcome Strawberry – The Stream Guides Me Along

Alice Cohen

2023 USA
4min HD Video

5 Lovely Butterfly

8 Saturday

57min

9pm

401 Richmond St W
Courtyard

The six films in *Lovely Butterfly* offer home movie-style excavations of political and personal realities, holding up a mirror to the ongoing traumas of imperialism, colonialism, and fundamentalism. They are windows into experiences of loss from Hindutva nationalism and its impacts on apathy and subjugation; to ongoing "Israeli" apartheid, and settler and psychological violence; to the problematics of intergovernmental organizations selling out Black nations to their colonizers. *Lovely Butterfly* is a collection of rally cries, reflections, and collective conjurings of solidarity capturing time in memorial.



Flowers for an Old Shrine (Đóa Hoa Cho Bàn Thờ Cũ)

Long Pham

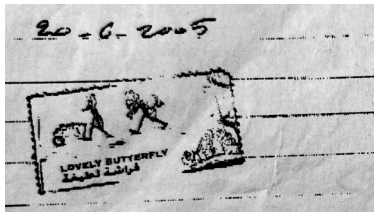
2025 USA / Vietnam
5min 16mm to HD Video



Era of Serfdom

Dimple Mishra, Praagya Arya

2026 India
13min HD Video



فراشة لطيفة (Lovely Butterfly)

Fairouz Hasan

2026 Palestine
20min HD Video



Aggregate II

Timothy Yanick Hunter

2026 Canada
6min HD Video



(for once I dreamed of you)

Kate Solar

2025 Canada
6min 16mm to HD Video



Tank

Larissa Sansour

2003 Palestine
7min SD Video to HD Video

6 Domestic Distances

9 Sunday

71min

6.30pm

CineCycle
129 Spadina Ave

The films in this program examine how images, sounds, and personal media shape intimacy over time. Moving between home movies, found photographs, testimony, and daily acts of documenting, these works return to images that continue to accrue new meanings long after they were made. Rather than treating cameras and archives as passive tools of documentation, they ask how acts of recording create ways of relating to one another, to history, and ourselves.

A revolutionary history is pieced together from silence, testimony, and disappearance. Found photographs reveal the afterlives of political images as they fade and circulate over decades. A chosen name takes shape through self-made images and the care of a community. A child's camera gathers a long gone world of family connection, transforming everyday moments into an enduring gesture of attention.

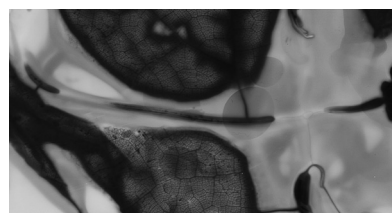
Together, these films suggest that intimacy is not simply captured by images but produced through them. Looking becomes a form of care, recording becomes a way of staying together, and the moving image becomes a space in which relationships continue to unfold long after the camera stops rolling.



A Bundle of Silences (Un montón de silencios)

Sofía Gallisá Muriente

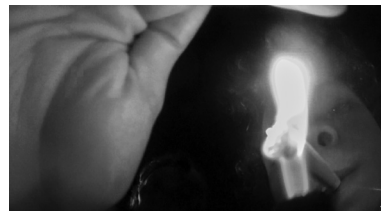
2025 Puerto Rico / USA
24min 16mm and HD Video to HD Video



Pinktoned

Mike Stoltz

2025 USA
11min 16mm to HD Video



DEXTRA_1

Alex Lo and Dextra Darling

2025 Canada
19min HD Video



Baba Bahram, Look at the Flowers

Sahar Te

2025 Canada / Iran
17min SD Video to HD Video

7 Recypher

9 Sunday

70min

9pm

401 Richmond St W
Courtyard

DIFFUSION's closing program tunnels into images themselves, permeating their surfaces and fraying their pixelated edges. Out of a deceptively simple question about belonging flows a layered and subtle resilience. Urban alienation, white supremacy and settler colonialism are confronted here, obliquely, in the form of a sly riddle where images and bodies come together in force. Belonging to the mountains and streams; to the harnessed technological discovery of the protest record, the sample, the remix; dancing in a circle of collective grief; a slingshot landing a stone right in the eye of the settler; a song of Africa; a code breathed aloud, *Recypher* is about home and the forces that conspire to turn it to a blur or a memory. These five works step into that blur and reclaim its power.



b.longing

mystery byrd

2025 Canada
7min Hi8 Video and HD Video to HD Video



Stereograph

Timothy Yanick Hunter

2023 Canada
5min HD Video



demarcations; you have black eyes (cheshmāi siyah dari)

Zelikha Zohra Shoja

2023 USA
9min HD Video



Momentum

Nada El-Omari

2025 Canada / Palestine
19min SD Video to HD Video



maono mzimi / unbroken spaces of vision

Sonya Mwambu

2026 Canada / Uganda
30min Expanded cinema performance

Back cover / Top to bottom
A Metamorphosis (2025), Lin Htet Aung. Image courtesy of Lin Htet Aung.
Atash (Thirst) (1995), Parine Jaddo. Image courtesy of the artist.
A Flower Falling Back into the Earth (2026), Rajee Samarasinghe. Image courtesy of the artist.

Neighbours (Voisins) (1952), Norman McLaren. Image courtesy of the NFB.
Era of Serfdom (2026), Dimple Mishra, Praagya Arya. Image courtesy of the artists.
Baba Bahram, Look at the Flowers (2025), Sahar Te. Image courtesy of the artist.

Demarcations; You Have Black Eyes (Cheshmāi Siyah Dari) (2023), Zelikha Zohra Shoja. Image courtesy of the artist.

Cover
Atash (1995), dir. Parine Jaddo. Image courtesy of the artist.